

**SUNDAY XXVI
THROUGH THE YEAR**

'Proper' of the Mass

**Set to Gregorian Psalm-tones
With Organ Accompaniment**

by

Samuel F. Weber, O.S.B.



2005

The 'Proper' of the Mass
for Sundays and Solemnities of the Liturgical Year
commissioned by
Prince of Peace Catholic Church,
Taylors, SC.

2005

Acknowledgements

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Translation of the Offertory Verse based on the *Douai-Reims version*.

Harmonizations of Latin Psalm tones adapted by the editor from the settings of Carlo Rossini in his classic work '*Proper*' of the Mass for the *Entire Liturgical Year*, 1933 ff.

English tones and harmonizations by Samuel F. Weber, O.S.B.

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On the cover : MEDIEVAL CHOIR, Anonymous woodcut from *Der Spiegel des Menschlichen lebens*. Augsburg, 1479.

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ORGAN ACCOMPANIMENT

SUNDAY XXVI THROUGH THE YEAR

Introit

Omnia quae fecisti nobis

Daniel 3 : 31. 29. 30. 43. 42

Antiphon :

4. O Lord, you had just cause to judge men as you did :

The first system of music consists of two staves. The upper staff is a treble clef with a vocal line of eighth notes. The lower staff is a bass clef with organ accompaniment, including a long horizontal line indicating a sustained chord.

be-cause we sinned a-against you and dis- o- beyed your

The second system of music consists of two staves. The upper staff is a treble clef with a vocal line of eighth notes. The lower staff is a bass clef with organ accompaniment, including a long horizontal line indicating a sustained chord.

will. But now show us your greatness of heart, and

The third system of music consists of two staves. The upper staff is a treble clef with a vocal line of eighth notes. The lower staff is a bass clef with organ accompaniment, including a long horizontal line indicating a sustained chord.

treat us with your un- bound-ed kind-ness.

The fourth system of music consists of two staves. The upper staff is a treble clef with a vocal line of eighth notes. The lower staff is a bass clef with organ accompaniment, including a long horizontal line indicating a sustained chord.

Introit

Psalm Verse

Beati immaculati in via.

Ps 118 : 1

4. Bless- èd are they whose way is blame- less, *

Musical notation for the first part of the psalm verse. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes with a slur over the first four notes. The bass staff contains a harmonic accompaniment of chords and single notes.

who fol- low God's law.

Musical notation for the second part of the psalm verse. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter and eighth notes with a slur over the first three notes. The bass staff contains a harmonic accompaniment of chords and single notes.

Sunday XXVI Through the Year

Gloria Patri :

4. Glo- ry be to the Father, and to the Son, and to the

Musical notation for the first line of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Ho- ly Spir- it. * As it was in the beginning, is

Musical notation for the second line of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

now, and ev- er shall be, world with-out end. A-men.

Musical notation for the third line of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Introit

At the repetition of the Introit Antiphon :

4. O Lord, you had just cause to judge men as you did :

Musical notation for the first phrase of the Introit Antiphon. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 note, followed by a long melisma line, and ends with a G4 note. The bass staff begins with a G2 note, followed by a long melisma line, and ends with a G2 note. A large slur encompasses the melisma lines in both staves.

because we sinned against you and disobeyed your will.

Musical notation for the second phrase of the Introit Antiphon. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 note, followed by a long melisma line, and ends with a G4 note. The bass staff begins with a G2 note, followed by a long melisma line, and ends with a G2 note. A large slur encompasses the melisma lines in both staves.

But now show us your greatness of heart, and treat us

Musical notation for the third phrase of the Introit Antiphon. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 note, followed by a long melisma line, and ends with a G4 note. The bass staff begins with a G2 note, followed by a long melisma line, and ends with a G2 note. A large slur encompasses the melisma lines in both staves.

with your un-bound-ed kind-ness.

Musical notation for the fourth phrase of the Introit Antiphon. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 note, followed by a long melisma line, and ends with a G4 note. The bass staff begins with a G2 note, followed by a long melisma line, and ends with a G2 note. A large slur encompasses the melisma lines in both staves.

Sunday XXVI Through the Year

Psalm Verses : Psalm 118, Mode 4



Verses

Beati immaculati in via.

*Ps 118 : 1. 2. 7. 8. 26. 27.
59. 60. 134. 168*

1. Blessèd are they whose way is **blameless**, *
who walk in the law *of the Lord*.
2. Blessèd are they who observe his **decrees**, *
who seek him with all their heart. (R̃.)
3. I will give you thanks with an upright **heart**, *
when I have learned your *just decrees*.
4. I will keep your **statutes** ; *
do not utterly forsake me. (R̃.)
5. I declared your ways, and you **answered** me ; *
teach *me your statutes*.
6. Make me understand the way of your **precepts**, *
and I will meditate on your wondrous deeds. (R̃.)
7. I considered my **ways** *
and turned my feet to *your decrees*.
8. I was prompt and did not **hesitate** *
in keeping your commands. (R̃.)
9. Redeem me from the oppression of **men**, *
that I may *keep your precepts*.
10. I keep your precepts and your **decrees**, *
for all my ways are before you. (R̃.)

Introit

Metrical Psalm.

Cf. Tietze, Christoph. *Hymn Introits for the Liturgical Year: The Origin and Early Development of the Latin Texts.* Chicago: Hillenbrand Books, 2005. ISBN 1-59525-011-5.

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Sunday XXVI Through the Year

Responsorial Psalm (A)

Reminiscere miserationum tuarum.

Ps 24 : 6a

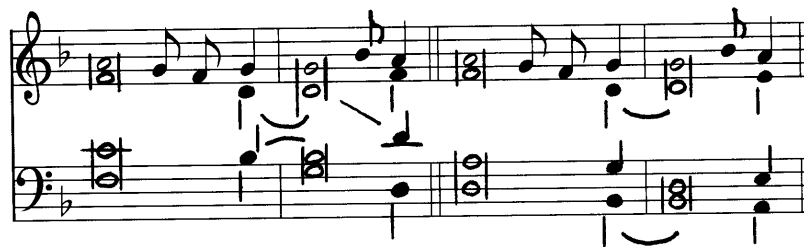
T. Irreg. Re-mem-ber your mer-cies, O Lord.



Psalm Tone

A

B



Verses

Ps 24 : 4-5. 6-7. 8-9

1. Your ways, O Lord, make *known to me* ; *
teach me *your paths*,
2. Guide me in your *truth and teach* me, *
for you are God *my Savior*. (R̄)
3. Remember that your *compassion, O Lord*, *
and your love are from *of old*.
4. The sins of my youth and my frailties remember not ; /
in your kindness *remember me*, *
because of your goodness, *O Lord*. (R̄)
5. Good and upright *is the Lord* ; *
thus he shows sinners *the way*.
6. He guides the humble *to justice*, *
and teaches the humble *his way*. (R̄)

Responsorial Psalm

Responsorial Psalm (B)

Iustitiae Domini rectae

Ps 18 : 9a

Refrain

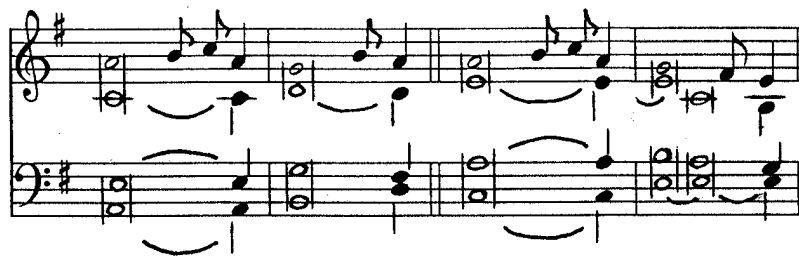
7. The pre-cepts of the Lord give joy to the heart.



Psalm Tone

A

B



Verses

Ps 18 : 8. 10. 12-13. 14

1. The law of the *Lord* is **perfect**, *
refreshing *the soul* ;
2. The decree of the *Lord* is **trustworthy**, *
giving wisdom to *the simple*. (Ṛ.)
3. The fear of the *Lord* is **pure**, *
enduring *for ever* ;
4. the ordinances of the *Lord* are **true**,
all of them just. (Ṛ.)
5. Though your servant is *careful of them*, *
very diligent *in keeping* them,
6. Yet who can *detect failings* ? *
Cleanse me from my unknown faults ! (Ṛ.)
7. From wanton sin especially, *restrain your servant* ; *
let it not **rule** over me,
8. Then shall I be *blameless and innocent* *
of serious sin. (Ṛ.)

Sunday XXVI Through the Year

Responsorial Psalm (C)

Lauda, anima mea, Dominum.

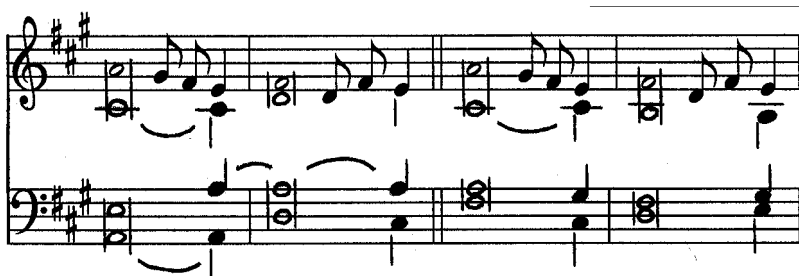
Psalm 145 : 4b

Refrain

8. Praise the Lord my soul.



Psalm Tone



Verses

Psalm 145 : 7. 8-9. 9-10

1. Blessed is he who keeps *faith forever*, *
secures justice for *the oppressed*, *
2. gives food to *the hungry*. *
The Lord sets *captives free*. (R.)
3. The Lord gives sight to *the blind*. *
The Lord raises up those who *were bowed down* ;
4. The Lord *loves the just*. *
The Lord *protects the strangers*. (R.)
5. The fatherless and the widow *he sustains*, *
but the way of the wicked *he thwarts*.
6. The Lord shall *reign forever* ; *
your God, O Zion, through all *generations*. (R.)

Alleluia

Alleluia

8. Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

Musical score for the first Alleluia. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines.

Or :

8. Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

Musical score for the second Alleluia. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines.

Or :

Organ accompaniment by Carlo Rossini

Musical score for the organ accompaniment of the Alleluia. It is written for a grand staff with two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is marked with 'VIII.' at the beginning. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics 'Al - le - lú - ia' are written below the treble staff.

Sunday XXVI Through the Year

MODE 8



Verse (A)

Oves meæ.

John 10 : 27

My sheep hear my voice, *says the Lord* ; *
I know them, / and they *follow me*.

Verse (B)

Sermo tuus, Domine.

Cf. Jn 17 : 17b. 17a

Your word, O *Lord*, is **truth** ; *
consecrate us *in the truth*.

Verse (C)

Iesus Christus egenus factus est.

Cf. 2 Cor 8 : 9

Though our Lord Jesus Christ was rich, / he *became poor*, *
so that by his poverty / you might *become rich*.

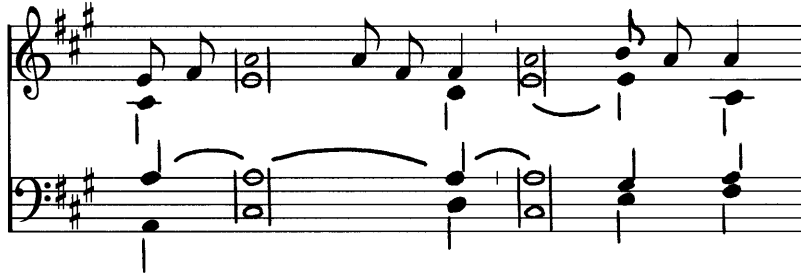
Offertory

Offertory


Super flumina Babylonis.

Ps 136 : 1 (Vulg.)

2. By the rivers of Bab- y- lon, there we sat and wept,*



when we remembered you, O Si- on.



Sunday XXVI Through the Year

Communion (Option 1)

Memento verbi tui servo tuo.

Ps 118 : 49-50

2. O Lord, re-member the words you spoke to me, your

Musical notation for the first line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The bass staff provides accompaniment with a dotted quarter note G2, a half note A2, and a whole note B2.

ser-vant, † which made me live in hope * and consoled

Musical notation for the second line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble staff continues with a quarter note D5, followed by quarter notes E5 and F5, and a half note G5. The bass staff provides accompaniment with a dotted quarter note C3, a half note D3, and a whole note E3.

me when I was down- cast.

Musical notation for the third line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble staff continues with a quarter note A5, followed by quarter notes B5 and C6, and a half note D6. The bass staff provides accompaniment with a dotted quarter note F2, a half note G2, and a whole note A2.

Communion

Communion (Option 2)

In hoc cognovimus.

1 John 3 : 16

2. This is how we know what love is : † Christ gave up his

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 4/4 time. The melody in the upper staff begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The bass line consists of a half note D3, a half note G2, and a half note F#2. The system concludes with a fermata over the final notes.

live for us ; * and we to must give up our lives for our

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass line continues with a half note G2, a half note F#2, and a half note E2. The system concludes with a fermata over the final notes.

bro- thers.

The third system of musical notation consists of two staves. The upper staff continues the melody with a quarter note D5, a quarter note C5, and a quarter note B4. The bass line continues with a half note D3, a half note C3, and a half note B2. The system concludes with a fermata over the final notes.

Sunday XXVI Through the Year

Psalm during Communion

Psalm Tone. Mode 8



Verses

Beati immaculati in via.

*Ps 118 : 1. 2. 7. 8. 26. 27.
59. 60. 134. 168*

1. Blessèd are they whose *way is blameless*, *
who walk in the law *of the Lord*.
2. Blessèd are they who observe *his decrees*, *
who seek him with *all their heart*. (R̃.)
3. I will give you thanks with an *upright heart*, *
when I have learned your *just decrees*.
4. I will *keep your statutes* ; *
do not utterly *forsake* me. (R̃.)
5. I declared your ways, *and you answered* me ; *
teach *me your statutes*.
6. Make me understand the way *of your precepts*, *
and I will meditate on your *wondrous deeds*. (R̃.)
7. I *considered my ways* *
and turned my feet to *your decrees*.
8. I was prompt and *did not hesitate* *
in keeping *your commands*. (R̃.)
9. Redeem me from the oppression *of men*, *
that I may *keep your precepts*.
10. I keep your precepts and *your decrees*, *
for all my ways *are before* you. (R̃.)

A NOTE ON THE PERFORMANCE OF THE INTROIT

The settings given here are arranged for Prince of Peace Church, where they are performed thus :

ENTRANCE PROCESSION

1. The bell rings. All stand.
2. Celebrant and ministers begin the procession.
3. The choir sings the Introit Antiphon, Psalm Verse, *Gloria Patri*, and repeats the Introit Antiphon *recto tono*.

INCENSATION OF THE ALTAR AND CRUCIFIX

4. The choir is concluding the Introit as the celebrant and ministers reach the altar. They reverence. The celebrant begins to fill the thurible with incense.
5. The organ intones the chorale melody for the metrical hymn, playing the whole melody through once.
6. Choir and congregation sing the metrical Psalm as the celebrant is incensing the altar and crucifix.
 - a. The whole Psalm may be sung in unison by all.
 - b. The choir may alternate with the congregation, singing the even number verses in unison, or in four part harmony, *a capella*. This is indicated in the program.
 - c. The organist may provide organ interludes. Festive instruments may be used on greater feasts. Varied hymn accompaniments are encouraged from verse to verse.

AT THE CHAIR

7. The celebrant concludes the incensation, and takes his place at the chair. The metrical Psalm concludes.
 - a. The singing of the metrical Psalm is timed so as to conclude with the arrival of the celebrant at the chair.
 - b. Some verses of the metrical Psalm may be omitted if they are not needed. The final verse, the Doxology, is always included and never omitted.
 - c. The Introit covers the action of the entrance of celebrant and ministers and the incensation of the altar. The singing should not be unduly prolonged at this point, although it may continue a bit if necessary.

PSALM VERSES

8. Psalm verses are provided for other communities if they choose not to use the metrical Psalm version. As indicated, the Introit Antiphon is repeated after the verses.

ADAPTATION

9. Prince of Peace is a large church in the romanesque style that allows for an extended entrance rite. Smaller churches and communities will adapt this plan to suit their particular needs.